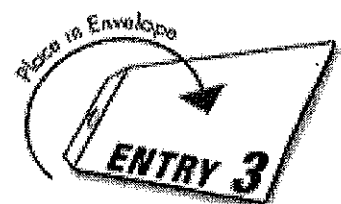
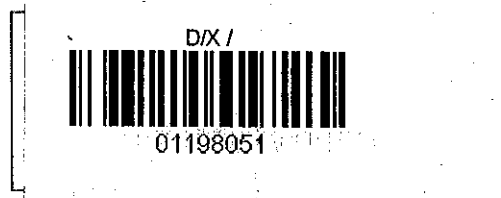




YOUR
Portfolio

Entry 3 COVER SHEET



Contextual INFORMATION

This form asks you to describe the broader context in which you teach. ***If you teach in only one school***, please complete this form once, make copies of it, and attach one copy to each of your entry responses, directly following each entry's cover sheet. ***If you teach in different schools that have different characteristics, and your entries feature students from more than one school***, please complete this form for each school. Make copies of each different completed form and attach to each entry the form that applies to it.

NOTE

You are asked in each entry to provide specific information about the students in the class you feature in the entry. This is in addition to the information requested here. Please print clearly or type. (If you type, you may use single-space the text using 12 point Times New Roman.) Limit your responses to the spaces provided below. For clarity, please avoid the use of acronyms.

1. Briefly identify:

- The **type of school/program** in which you teach, and the **grade/subject configuration** (single grade, departmentalized, interdisciplinary teams, etc.).

Public high school / Integrated English and history class - 9th grade

- The grade(s), age levels, courses, number of students taught daily, and the average number in each class:

Grades 9-11 Age Levels 14-17 Number of Students 135 Average Number of Students in Each Class 28

Courses 9th Grade - American Studies (Integrated American literature

and American history class); 11th Grade - American Literature

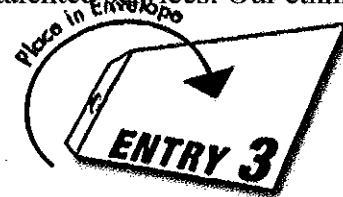
2. What information about your teaching context do you believe would be important for assessors to know to understand your portfolio entries? Be brief and specific.

NOTE

You might include details of any state or district mandates, information regarding the type of community, and access to current technology.

My school is a comprehensive, college-prep high school with a student body of 2000 students. We offer a range of courses: 18 Advanced Placement courses to Transitional English courses for our growing LEP population. Our district population of LEP students continues to grow exponentially. Our district has also reallocated funds and has eliminated ESL-focus schools. All students who speak a language other than English have been returned to their neighborhood school, our school being one. Approximately 3% of our student body is classified as ELL; that number increases every year. Our student body hails from a range of socio-economic strata. We have students from upper-class families living on golf courses to many of our students coming from middle class families. Our community is extremely involved in our learning community. Ninety percent of our students graduate in four years while 85% attend a post-secondary institution after graduation. Twelve percent of our student body is "at risk," which is defined as receiving free and reduced lunch. Nine percent receive gifted and talented services. Our ethnic breakdown is as follows: Caucasian - 75%, Hispanic - 12%, Asian - 6%, African-American - 3%, and Native-American - 1%.

We have excellent access to technology. Every classroom has its own computer and ceiling-mounted LCD projector. Many rooms have interactive SMART boards in them. We subscribe to multiple on-line databases for library-driven research and Turnitin.com, the web-based plagiarism and writing cycle site.

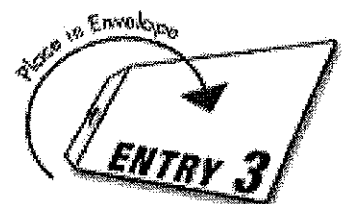




your
Portfolio

01198051 CANDIDATE I.D.	
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Written Commentary **COVER SHEET**



Instructional Context: In this American Studies (AS) class, there are 58 students; all are 14-15 year old ninth graders. The class is a mandatory, interdisciplinary class of American literature and American history, team taught with an American history partner. I chose to teach this class because I have degrees in English, American history, and teaching the linguistically diverse. This class's ethnic breakdown is as follows: 85% Caucasian, 6% Asian, 3% African-American, 1% Native American. This class is comprised of fluent English speakers; 5 students do speak additional languages at home. The class is an "advanced" class, one of the few in our school, based upon students' previous years' standardized tests scores in reading and writing, but even within this class, a wide variety of abilities exists. The personality of the class is one of positive and focused energy; the students are extremely academically motivated and come from homes that value education. My class meets in one of our building's "big classrooms," which have hanging LCD projectors and folding walls that can be maneuvered to adjust the learning environment. With the class size that hovers around 60 students, individual voices are not easily heard in large group discussion. I need to hear individual voices to formatively assess whether students understand the lessons; therefore, I formatted this particular lesson in a small group setting. One can hear in the video, though, that while I am participating with these two small groups, 58 students are in that room!

Group 1 on the video presents certain instructional challenges. Rainey, the girl to the right with the blue bow has outstanding academic potential, but chooses to focus exclusively on sports. Nolan, the boy with sunglasses on his head, loves to be the class clown, which often overshadows his giftedness in creative writing. Mike, the boy to the sharp left, is extremely intelligent but shy to the point that I cannot assess his speaking skills. Audrey, the girl with the glasses, has a mild hearing loss and is staffed by our Deaf and Hard of Hearing Department. In Group 2, both Brandon (with the glasses) and Joe (with his back to the camera) are capable but

underachieving students who devote their time to football and skateboarding, respectively, rather than academic endeavors. All of these students, though, are strong readers according to their state assessment scores; all score at least in the proficient range but have displayed that they struggle with more complicated texts. My instructional plan for these students is to expose them to a new during-reading strategy of applying literary lenses and to scaffold that skill to a required 9th grade text, which will offer them excellent practice on its own but also practice for their future years as readers. I chose to use small groups for these students because it most closely aligned with my goals for the lesson, the setting gave me an opportunity to formatively assess the students' progress on the requisite skills, and the physical landscape demanded closer environs.

Video Analysis: My long-term goals for this class are, first, to have students learn a variety of pre-, during-, and post- reading strategies and to apply those to increasingly difficult texts. Many of these students near mastery of 9th grade standards, but I have assessed a need to improve some of their reading abilities and to move them toward increased challenge through an exposure to both more reading strategies and more challenging texts. I also have the goal of teaching students discussion techniques and how to defending their verbal and written ideas with textual evidence.

The lesson I chose, the application of literary lenses as a during-reading strategy, and its goals are three-fold. First, the component of literary lenses is new to my students who traditionally do not consciously apply reading strategies while reading. Many still have not reached frustrational level texts in our 9th grade curriculum, but I know that these students will face challenges before the end of the year; they shall struggle with O'Brien's *If I Die in a Combat Zone* and Zinn's *People's History of the United States*. My goal is to arm them with more strategies that they can practice now with these "easier" texts and apply later to more challenging texts, the second goal of this lesson. I have assessed this need because we have read

difficult texts previous to these and, through discussion, students have not been able to enumerate the metacognitive steps they are applying while reading.

The third goal for this lesson was to give students an opportunity to practice small group discussion skills and the tying of their opinions to the text through direct evidence. Many of these students have not been able to clearly defend their ideas in either written or oral form despite previous explicit lessons. I am instituting this recursive step to allow students to practice defending their ideas orally before asking them to defend them in writing again since that progression of oral language to written is often a better scaffolding step for students' learning; small group discussion was a viable option to practice these skills in an oral setting.

I chose this setting because, first, it served the most direct route to receive immediate feedback as to whether students had been internalizing the reading strategies and how they practiced them. This also allowed me to formatively assess holes in their learning and predict future struggles with the summative text for the unit. Secondly, the setting allowed me to formatively assess progress toward my third goal of practicing discussion skills. In a class of 58, this would not be possible in a whole group setting.

I used a variety of assessment data to form the groups on the video. I examined the students' reading scores on their semester final exam and placed two less proficient readers with two stronger readers to allow for role modeling opportunities for those who struggle. In the first group, Nolan and Rainey struggle. In the second group, the two boys were the one who struggle more consistently. I also grouped these students based upon gender, seeking to have a balance between males and females within each since my work with our school's accountability workbook has revealed a substantial achievement gap between our school's boys and girls in reading scores by approximately 12 points.

In order to foster student participation, I took a three-pronged approach. First, I offered

students ample time to prepare for the discussion. Students had been progressing toward this discussion through whole group guided practice, small group practice, and individual practice. Students also had their annotated copies of the text and a graphic organizer to prepare their thoughts for the discussion and to assist my visual learners. This procedure of allowing them to mentally prepare before a discussion has proven effective since the students are not seeking to both understand the text and balance oral participation at the same time; all students on the video had brought their texts and organizers to assist them. The second prong I employed was to create an atmosphere wherein all interpretations and thoughts were welcomed and invited. This has been a long-term effort of community-building exercises. For example, we began the year with learning and personality style assessments and exercises for the students to understand their own styles and to learn to tolerate and work well with other styled students. I have also created an informal and humorous atmosphere throughout the year to lower the affective filters of these students. I know that if students feel more comfortable in the class then they are more likely to take risks and to learn. A third prong I used to foster participation was to directly call on students in an effort to encourage their engagement. For example, I realized that Mike was having a hard time breaking into the conversation, and toward the end of my time with that first group, I specifically asked him, "Mike, what do you think?" Mike did offer a strong interpretation, a connection to another text of which he had knowledge. After that moment Mike became more physically and mentally involved in the conversation.

To ensure fairness, equity, and access for all students, I took many factors into account. First, I created an environment through both the explicit teaching of the lenses and through the discussion itself to appeal to the various levels at which students may grasp the concepts. For example, I included a variety of lenses so that many students can see many personal angles in the literature that apply to them. Our class is composed of about 60% female students. American

history and literature have traditionally been Caucasian dominated and patriarchal subjects; I sought to break that cycle with the inclusion of the Marxist and feminist perspectives, as those offer students the opportunity to experience literature through an oftentimes unfamiliar position.

I created access for all students in this lesson by creating a class environment of risk-taking and acceptance. Throughout the year I have connected with students by surveying them about their outside interests and by guiding them to my own web page, which has an "about me" section where students can see me as an individual - fallible and continuously learning. I also speak daily with as many students before and after class while also infusing humor into any and all opportunities. Because of this welcoming and comfortable atmosphere, students make interpretations, especially those that seem unusual or not instantly transparent, yet feel supported as they take risks, which can be seen as the students feel comfortable enough to joke even with a video camera trained on them. Following the class's reading of this text, students were presented with a menu of assignment choices, such as creating a Photostory project; a PowerPoint presentation; or a small group skit, from which to demonstrate their application of lenses. These choices appealed to multiple intelligences, thereby augmenting equity and access, and all required a written component showing how each student interacted individually with the lenses. Finally, the sequence of this lesson appealed to a variety of learning styles: visual learners saw the presentation and film clips while auditory learners heard the lecture and the clips. Kinesthetic learners gained further access in the assessment portion of the lesson when they may choose to demonstrate their knowledge in a physical performance. Additionally, my moderately deaf student, Audrey, has been given preferential seating throughout the year and closed captioning on all film clips.

One specific example of my attempt to increase access to these literary lenses comes in with the second group when I ask them how or if they viewed the text differently when being

asked to look through the lenses. Alyssa, the girl to the right of the frame, said that she had read this differently. She mentioned how she used to see this text and how she saw different messages during this reading. She noticed how beauty was such an important element in this piece, and she then began to wonder if that was the best message to be sending small children. The lenses are an opportunity for students to look at literature critically and to make connections for themselves as each reader reads texts differently depending on experience and background knowledge. While Alyssa shares how she connected to the text in a new way, the other students clearly showed that they did the same because of their newfound access points to this text.

I specifically chose the resources and materials in this lesson for scaffolding purposes. I chose to present the initial information in a PowerPoint format as it appealed to both my visual and auditory learners. In addition, Audrey, having a hearing loss benefits from seeing items in written form. I chose the previous day's small group practice of *Cinderella* and the video's text of *Snow White* because they offer students many access points to applying the lenses; all 5 presented lenses are readily applicable to these texts. I chose to utilize children's stories for these steps in order to allow students practice on independent-level texts so they were not practicing two skills at once: applying literary lenses and struggling with literary texts. The final resource in this lesson was the required *Of Mice and Men*, the ultimate text in our integrated unit on the Great Depression. Having used this text in class for many years, I knew where many students' challenges lay in regard to the instructional leveling of the text, hence this lesson on lenses.

Before the video's lesson, I took many scaffolding steps. The class had previously been taught many explicit pre-, during-, and post-reading strategies such as building background information, visualizing, making connections, and annotating. Our next step was to teach and practice the skill of applying literary lenses. I chose to focus on five common lenses: the historic, feminist, Marxist, formalist, and reader response lenses because students had already been

utilizing many of these lenses in our class, albeit unintentionally, through previously read texts. For example, most of our readings have been read from the historic lens. Earlier in the year we read pieces such as *To Kill a Mockingbird* and “To Build a Fire” as texts that grew due to their surrounding historic events. Students had also read pieces through the feminist and Marxist lenses when they read Stanton and Mott’s “Declaration of Sentiments” during our Progressive Era unit. I believed that the next logical step was to introduce students to the formal terms of these lenses and to focus their future efforts toward these critical lenses.

Before this lesson I introduced the literary lenses with a comprehensive PowerPoint presentation. This included the attached slides and feature film clips which highlighted and demanded that lens’s application. For example, while discussing the feminist lens, I showed a clip from *9 to 5* and its message of the business world in the late 1970s. While modeling the Marxist lens, I showed a clip from *The Breakfast Club* to examine the inherent power structures. I then modeled the lenses’ application by talking through Disney’s *Lion King*. I chose to utilize the PowerPoint format for the initial instruction because it appealed to my visual learners and moderately deaf student and afforded the class the ability to not only practice analyzing visual texts but to also practice listening during a note-taking opportunity.

Immediately preceding the video, the class practiced, in whole group format, applying the lenses to *Cinderella*. The students completed a graphic organizer of their interpretations, which appealed to visual learners, to organize their thoughts. I chose this text to be at the students’ independent reading level so that they could struggle with the lenses’ application rather than with accessing the text itself. The small group discussion on the video represents the students’ individual efforts to apply the literary lenses on *Snow White and the Seven Dwarfs* the next day. The students tracked their interpretations of the text through the lenses and discussed those with their peers, also practicing small group discussion skills: active listening to peers, speaking when

appropriate, and tying opinions and interpretations to the text.

After this video's lesson, the students embarked upon their study of *Of Mice and Men*, an excellent text for this skill's application because all lenses are readily applicable to it. For example, the historic lens was instantly clear due to its setting, and the students could also readily view the feminist and Marxist lenses from the scenes of the ranch, Curley, his wife, and the dynamics between George and Lennie. Following the reading of this text, I presented students with a menu of assignment choices from which to demonstrate their application of lenses in this text. While many of the choices appealed to multiple intelligences, thereby augmenting equity and access, all required a written component showing how each student interacted individually with the lenses.

This lesson was the epitome of a strand-integrating lesson. First, I asked students to focus on listening skills as they took notes from the PowerPoint presentation; they needed to be selective of what they wrote down as important information. The students also practiced listening throughout the scaffolding steps of whole class and small group discussion. Students also practiced their viewing skills: the presentation had embedded video clips of feature film scenes that illuminated each lens's application. Students also read two scaffolding texts leading up to this discussion. While the levels of the text were at their independent level, that was intentional as the students were practicing their literary lens skills; they read an instructional-level text following this lesson sequence in *Of Mice and Men*. Finally, from the note taking to the annotations students kept in the margins of their *Snow White* readings to the writing they completed in their graphic organizers, students were writing. Students wrote short responses during this lesson but wrote lengthier responses during the summative assessment of this unit, a multi-genre, menu-type assignment wherein students chose their mode of learning presentation.

Reflection: I achieved my primary goal of having students understand literary lens theory.

For example, students in Group 1 were discussing what they noticed through the formalist lens when they argued that the apple in *Snow White* could be a symbol of temptation. They then made additional connections to other texts, a strong during-reading activity. Mike offered a strong connection between the apple in *Snow White* to that in the story of Genesis and the Garden of Eden. Audrey followed with how she made connections of the apple, as temptation, to *Inherit the Wind*, a text we had recently studied. Stephen then extended that idea and offered that, perhaps, the apple standing for temptation was not as important as the temptation itself, which ran throughout all three texts. Similar to this, Audrey connected her formalist lens reading to the potential of foreshadowing. Audrey did not simply gloss over the Drawfs' warnings about the Queen and how she should not "let anyone in while [they were] away," but she was capable of seeing that this was a reasonable prediction of foreshadowing and a connection to a past lesson.

Later, students in the second group viewed the text through the feminist lens and interpreted the text as connecting gender and equality through one's beauty rather than one's mental qualities. For example, Alyssa pointed out that the original Queen desired a daughter "as white as snow" but made no mention of the child's intelligence. While other students needed to help her finalize that connection, the group was able to begin to see the patterns of archetypes, a term we do explicitly teach in the ninth grade. Regardless, because these students could focus their attention on a specific aspect of the text through the formalist and other lenses, make connections, and begin to broaden their literary scope, the lesson on lenses was a success.

The second goal of the lesson was to improve student success with increasingly complex texts; this was also successful. During our reading of *Of Mice and Men*, I observed students tracking and making connections between the lenses in a "lens log" to help them with future conversations and their final assessment. For example, many students predicted the foreshadowed event of Lennie killing Curley's wife while using the formalist lens. They

observed the fact that Lennie liked soft things, that he often killed those items, and that Curley's wife was "soft." The class predicted this killing by the beginning of chapter three, a feat I have never seen in my past five years of teaching this novel. I know these students accessed this text in a more focused manner due to their feelings of comfort with the lenses.

My third goal for the lesson (discussion skills) was also a success. Students did interact well in a small group setting and did tie their ideas to the text. In Group 1, the students built off of each others' ideas when developing the idea of the apple as temptation as they referenced specific lines from page 45. Group 2 achieved similarly as they constructed an interpretation about the feminist message of the text when they referenced the queen's wishes for a "child as white as snow," conspicuously leaving out any desires for intelligence or self-confidence.

The **most** successful example of where this lesson went well came in that second group when Alyssa and the students acknowledged that they had read this text differently after knowing about the lenses and were able to defend their ideas with the text. Alyssa mentioned that she did not like this story after this reading because it opened her eyes to the lessons it sent, which tended to focus on the superficial. In addition, Joe realized that this might not be the most positive text to read to little children as it presented a different view that "what they should have been learning." Before, they had simply seen this as a story for little girls because there were princesses in it; now they deduced other messages within this text: beauty is everything, being helpless is an attractive trait to possess. The students were able to grasp these new lenses with gusto and apply them directly to this text, a skill they continued to apply to *Of Mice and Men*.

I observed areas in need of improvement with this lesson. First, I would scaffold the small discussion skills of listening to other participants, reacting appropriately, and building new ideas as a move toward independence. I would take steps to model these behaviors for students and then build their skills from pairs to trios to small groups by using more directed and

structured activities. Too often, the students looked to me to keep the conversation going, looking for validation, and then looking for other interpretations. This lesson could also have been improved upon when students did speak “through me” if I had redirected their comment to another in the group rather than acknowledging each comment as the sole holder of knowledge.

Secondly, this lesson could have been improved by redirecting student comments to other students, which would have led to deeper construction of meaning by the students. I should have poised myself more as another learner than as a holder of explicit answers and responded to their comments with more questions rather than absolute validation. For example, in the second group, I should have pushed them for clarification of their “damsel in distress” reading rather than allowing that to be proposed without follow-up. The ensuing justification of that comment would have led to more complete readings of the latent messages of the text. This would have improved student participation and allowed the students more opportunities to think critically about the text. The second group reached an appropriate level of deep interpretation when they acknowledged that they read the text differently than before, but guiding them there started early in the video’s coverage. When I realized that the question of how they read it differently alone was too much, we backed up and reexamined the question with smaller steps along the way; that helped those students and would be an appropriate step to take in future discussions.

This lesson spurred many subsequent instructional efforts. Primarily, I devoted more time to the discussion process and to the making explicit of the requisite skills. I recursively visited listening and conversation skills and how one must tie interpretations to the text, a skill we practiced in both discussion and written assignments. I also followed this assignment with readings of increased complexity to offer students additional practice with the lenses; during our Cold War unit, students read many primary sources of women’s roles in the 1950s and, while studying Vietnam, *If I Die in a Combat Zone*, while requiring more metacognitive discourse.

Instructional Material **COVER SHEET**

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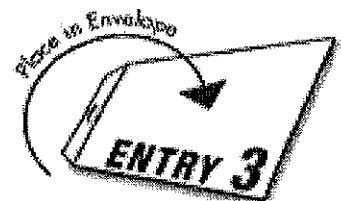
Your responses to the requests contained in the box below must be typed on one separate sheet of 8.5" x 11" paper using 12 point Times New Roman font and double spacing. Your responses must fit on that one sheet. Place your typed page directly behind this cover sheet.

Briefly describe the attached instructional material and explain its connection to your video recording and Written Commentary.

Attach to this cover sheet:

- ☒ Your response sheet.
- ☒ One relevant item of instructional material.

Print this form as necessary.



The attached document is six slides of the 18 slide PowerPoint presentation I used to introduce literary lenses to my students before progressing through the scaffolding procedure on the video. The entire presentation consisted of a title slide, three more slides of optical illusions (to allow students to practice seeing the same “text” through different lenses), a definition slide for each literary lens, and slides giving hints to students about how to actually direct their attention while reading in each lens. For example, the Marxism lens slide provided students with a definition of the lens. The following slide on the actual presentation directed students’ focus toward the following: examining the manifest and latent power structures among characters, examining who has financial power in the text, examining the role that social class plays in the text, and examining what happens as a result of these differences.

This presentation served many roles in the scaffolding to the lesson on the video. It served as a visual text for my visual learners and partially deaf student. It also incorporated songs depicting each lens: “We Didn’t Start the Fire” for the historic lens, “I’m Gonna’ Wash That Man Right Out of My Hair” for the feminist lens, and the Soviet National Anthem for the Marxist lens, for example. This was to allow my auditory learners to begin to make connections to the elements of each lens. Each lens’s slide had embedded feature film clips that demanded that certain lens’s application; these clips contained clear access points for the respective lenses and appealed to both my visual and auditory learners. For example, during the historic lens slide, the students watched a clip from *Band of Brothers*; during the feminist lens, *9 to 5*; and during the Marxist slide, *The Breakfast Club*. When viewing from the aforementioned lenses, each clip paralleled the appropriate lens application.

This text also served as part of the listening and writing strands of the overall lesson since students were asked to listen, select the important information, and take appropriate notes. This lesson was completed in one 105 minute block.

Literary Lenses Defined

- Way to understand the various ways people read texts.
- Most of us read texts with many different theories in mind...at the same time.
- Not everyone will interpret the same text in the same way!

Where is this young woman looking?



Historical

- Views text as related to the time during which it was written.
 - *The Crucible* - Cold War
 - *Of Mice and Men* - The Great Depression
 - *Red Badge of Courage* - Civil War
- Focuses on the social, political, and economic climate of the event



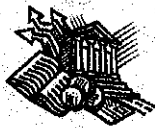
Feminist

- Views society as "patriarchal"
- Views society as "heterosexual"
- Women and homosexuals not allowed to realize full potential.
- Women and homosexuals seen as negative or inferior



Marxist

- Views society based on the economic theories of Marx and Engels
- Assumes society is influenced by economic and class structures
 - Who has money; who doesn't
 - Who has power; who doesn't
 - Who is "rich"; who is "poor"



Example to Ponder - The Lion King

- Historical
 - Made in 1990s
 - Time of great political upheaval in world
- Feminist
 - Helpless females
 - Females provide food and care for the young yet males have ALL the power
 - Nala is stronger than Simba, but she does not inherit the crown



Instructional Material COVER SHEET

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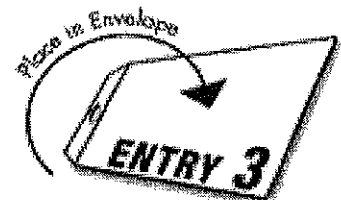
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Briefly describe the attached instructional material and explain its connection to your video recording and Written Commentary.

Attach to this cover sheet:

- ☒ Your response sheet.
- ☒ One relevant item of instructional material.

Print this form as necessary.



The attached document contains two samples of student work on the independent-level reading of *Snow White*, which students used in preparation for the lesson on the video. This text was provided to students after having heard and taken notes on the PowerPoint presentation, after hearing the modeling text of *The Lion King*, and after practicing the scaffolding step of whole group guided practice with *Cinderella*. Students were asked to read this text from the five literary lenses covered in class (historic, feminist, Marxist, formalist, and reader response) and to annotate the text according to what they observed while reading with each lens.

This text, in conjunction with the next piece of instructional material evidence, served as the focal point of the whole class discussion captured on the video. Students read and annotated this text as homework in preparation for the discussion. This text was specifically chosen as it was at the independent reading level of all students in the class. This was intentional so that students would have a positive first experience working independently with the literary lenses.

The reading of the text appealed to my visual learners, and the annotation process, itself, incorporated two important language arts strands: reading and writing.

Then the Queen stamped her foot in a fury. The huntsman had tricked her, and Snow White still lived. As long as the girl lived, the Queen could not be the fairest one of all, and she had to be or jealousy would leave her no peace. At last she thought up a plan. She stained her face and hands and dressed in black rags like a toothless-old peddler woman. No one would ever recognize her. She went to a secret room that no one else knew about and there she made a poisoned apple. It was beautiful, juicy-looking, shiny red, and anyone who saw it would want a bite. But one taste and the person's eyes would close forever in the Sleeping Death.

Imagery

Stereotypical of women
Jealousy has power over Queen
Represents how she really is?
symbol of temptation?

Pleased with herself, the Queen made her way to the little cottage in the forest. Hiding behind a tree she watched the seven dwarfs say good-bye to Snow White. "Don't let anybody in the house," they warned her. Then they marched off to their mountain, singing "Heigh-ho, heigh-ho, it's off to work we go..."

Dwarfs have power over Snow White
Foreshadowing

No sooner were the dwarfs out of sight than the ragged old woman went to the window and asked Snow White for a drink of water. "Thank you, my pet," she said, when the girl handed it to her through the

Queen has power over Snow White

Significance? Maybe saying Snow White can be easily convinced.



Then the Queen stamped her foot in a fury. The huntsman had tricked her, and Snow White still lived. As long as the girl lived, the Queen could not be the fairest one of all, and she *had* to be or jealousy would leave her no peace. At last she thought up a plan. She stained her face and hands and dressed in black rags like a toothless old peddler woman. No one would ever recognize her. She went to a secret room that no one else knew about and there she made a poisoned apple. It was beautiful, juicy-looking, shiny red, and anyone who saw it would want a bite. But one taste and the person's eyes would close forever in the Sleeping Death.

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feminist ignorant
jealousy
had to be fairest

historical
queens

Marxist
snow white
queen
apple

formalist
poisoned apple don't let anyone in the house
apple is good on outside
bad on inside

reader response
never noticed this before kind like our society



Instructional Material COVER SHEET

Do not write or type on this cover sheet.

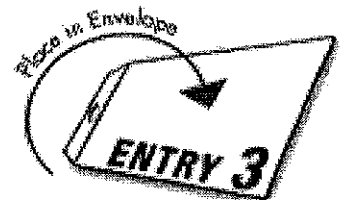
Your responses to the requests contained in the box below must be typed on one separate sheet of 8.5" x 11" paper using 12 point Times New Roman font and double spacing. Your responses must fit on that one sheet. Place your typed page directly behind this cover sheet.

Briefly describe the attached instructional material and explain its connection to your video recording and Written Commentary.

Attach to this cover sheet:

- ☒ Your response sheet.
- ☒ One relevant item of instructional material.

Print this form as necessary.



The attached document contains two examples of students' completed graphic organizers that accompanied the independent-reading leveled *Snow White*. Students were given this organizer to assist them independently practice reading through each of the five lenses. Students were asked to read the text, annotate as they read, and complete the organizer upon completion.

This organizer and the previous annotations were the focal point of the discussion captured on the video. Students utilized both items to focus their attention and responses during the discussion while allowing them instant access to direct quotations from which they could tie their interpretations.

The two samples are from one of my struggling readers and from one of my male readers, respectively. This scaffolding step assisted my visual and language learners by providing a clearly structured organizer into which to place their thoughts in preparation for the discussion. This document also exemplified the language arts strands of reading and writing while preparing students for the strands of listening and speaking.

Scaffolded Practice – Snow White and the Seven Dwarfs

Historic (This might be hard for this story)

- 1) Queen (Monarchy)
- 2) Old wens, castles, cottages

Feminist (Gender roles, etc.)

- 1) Jealousy - women are always jealous of more beautiful
- 2) Snow white is only measured by her looks
- 3) Queen measures her worth only based on beauty

Marxist (Who has power, etc.)

- 1) Queen because she can order people to do anything she wants
- 2) Snow White because she can make Queen jealous
- 3) Dwarfs - they kill the Queen & help to save S.W
- 4) Prince - True love's kiss

Formalist

~~Formalist~~ (Symbols, foreshadowing, word choice, etc.)

- Mirror showing truth
- Beautiful, but mean lady (Queen)
- "Prince Charming"
- Wishes come true.
- 7 dwarfs (Christian connections)
- Woodland creatures help beautiful women.
- Foreshadowing - Dwarves warn Snow White.
- Apple = temptation (Bible connection)
- "Happily ever after"
- Magical kiss

Reader Response (How YOU relate to it)

- I might've accepted the apple
- The dwarves Grumpy, Bashful and Sleepy remind me of myself.



Entry 3 CLASSROOM LAYOUT FORM

(For Informational Purposes Only.)

Please make a sketch of the physical layout of the "classroom" (i.e., setting in which the instruction took place) as it appears in the video recording. This sketch will provide assessors with a context for the video since the camera cannot capture the whole instruction area at once.

It is helpful to assessors for you to identify where particular students are located in the room by using the same student identifiers that you refer to in your Written Commentary (e.g., "the girl in the green sweater"). The sketch will **not** be scored.

